MARY AND WOMEN SAINTS: POPULAR RELIGIOUS IMAGERY IN FRANCE AND QUEBEC

MARIE ET LES SAINTES: LEURS IMAGES DANS LA RELIGION POPULAIRE EN FRANCE ET AU QUEBEC

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INTRODUCTION

An unparallelled wave of Marian piety swept France in the last century, and spread throughout the world. In the Middle Ages, Mary as Theotokos, holding, even nursing, her Divine Son, received much iconic representation. Marian devotions, an integral part of medieval beliefs and rituals, reflected an honor traditionally paid to Mary - described by Thomas Aquinas as "hyperdulia", i.e. a veneration exceeding that paid to the other saints - but infinitely below the "latria" (adoration) due to God alone, which it would be blasphemous to attribute to any creature. Early in the nineteenth century emphasis began shifting to Mary as autonomous , taking personal initiatives on behalf of mankind, even intervening in the midst of economic and political crises .

While the veneration of pilgrimmage saints, even of some major saints taken as symbols of religious nationalism (e.g. Saint Anne in Quebec, Saint James in Spain,or Saint Patrick in Ireland) steadily declined in Europe in the 19th and early twentieth centuries, there was a dramatic resurgence in Marian piety. At the proclamation of the Doctrine of the Immaculate Conception in 1854 Louis Veuillot announced: "L'époque qui suit le siècle de Voltaire pourra s'appeler le siècle de Marie". The nine "major" European Marian apparitions from 1830 to 1933 helped create what was called an Age of Mary in Catholic circles (until the Second Vatican Council's discouraging of Marian zeal) which helped make the French and French-Canadian Catholics' religious mentality quite different from that of their non-Catholic neighbors. Our "holy cards" reflect Mary's two roles: healing and prophecy - and the place of various women saints whose roles sometimes seem complementary to Mary's, sometimes unique.

The early nineteenth century brought a remarkable period of growth in the numbers of women in religious orders, while men became more and more alienated from religious practics. These prayer cards suggest that the crisis of religious life in eighteenth century France was followed by a long term "feminization" of religion.

HOLY CARDS IN QUEBEC

Until recently it was common for families to collect holy cards in Quebec. They were generously distributed at the collective religious rituals marking the different major stages of life - particularly first communions, at pilgrimages, and at parish retreats; they would be taken out like photographs from time to time as a means of recalling

these rites of passage - especially the dead who marked the family's history. About 80% of these images came from Europe; although depictions of Quebec or Canadian saints, or Notre Dames, were often produced here. A personalized exchange of prayer cards marked visits with family or friends, summer camps, friendship, scholastic or other prizes, trips to the country, reconciliations after a quarrel, etc., here - a tradition closer to the customs of Alsatian Protestants than to the general European Catholic tradition. Before Vatican II the leading firm in the importation of images was selling ten million holy cards to a population of nearly six million Quebecers.

The holy cards of Quebec are notable for their depiction of death, for the importance they give the Holy Family (a special veneration which resulted in the building of St. Joseph's Basilica in Montreal), and for the struggle against alcoholism. There was however a clear dependency on European centres of supply. In the 19th century Paris and Limburg, and since the 1920s Italy, furnished most of Quebec's religious images. Secular images, with some few exceptions were not diffused in Quebec. This suggests that only France's religious cultural model was exportable to this part of the world.

Most of the images in our exhibition reflect directly or indirectly the "suite Marianophique" in nineteenth-century France:

THE MIRACULOUS MEDAL depicted Mary as she appeared to CATHERINE LABOURE in her convent on the Rue du Bac in Paris in the summer and fall of of 1830. It was popularly acclaimed miraculous after the Sisters of Charity's successes in treating cholera victims during the 1832 epidemic: 150,000 were distributed in April 1834; in 1835, 1,500,000. During the first ten years of the cult more than 100 million medals were diffused in France and other countries.

Catherine described the events preceding her vision, on the eve of the feast of St. Vincent de Paul, in these words: "We had been given a piece of St. Vincent's Surplus. I tore my piece in half, swallowed it, and fell asleep, confident that St. Vincent would obtain for me the grace of seeing the Blessed Virgin". At 11:30 P.M. she was summoned to the chapel by a radiant young boy dressed in white where she found the Virgin: "Tenant une boule dans ses mains qui reprèsentait le globe, elle tenait les mains èlevées à la hauteur de l'estomac, d'une manière très aisèe, les yeux èlevées vers le ciel". The printer Charles Letaille was commissioned to produce a prototypical statue, but his design was rejected in favour of a Virgin standing on a globe lightened by the rays which flowed from her hands. Although Catherine continued to affirm in the 1840s that she had seen the Virgin holding the

globe in her hands, the medal executed corresponded to the classical image of the newly popular perception of Mary as the Immaculate Conception which Pius IX would solemnly define in 1854, and Bernadette Soubirous recognize in the famous apparition at Lourdes in 1858.

The Archbishop of Paris, Msgr. de Quelen, eventually approved the diffusion of the Miraculous Medal - while enforcing silence over the apparition. Catherine Labouré was only canonized in 1947.

The cult of NOTRE DAME DES VICTOIRES was founded at Paris in December 1836 by the Abbé Desgenettes - commanded by an inner voice to dedicate his parish to the Immaculate Heart of Mary. His weekly prayer meetings soon led to a burgeoning confraternity enlisting prayers for miraculous healings and "conversions".

The crop failures, food shortages, and higher prices plaguing southeastern France in the 1840s had already set off a wave of collective religious manifestations when, on September 19, 1846, NOTRE DAME DE LA SALETTE appeared to two shepherd children on a plateau above the village of that name. She held the non-observance of Sunday, blasphemous language, and violation of the laws of abstinence responsible for the hard times, and predicted worse if the people did not reform.

There were a great number of active regional Marian shrines in France at the time of this apparition (Pére Drochon, in the late nineteenth century, listed 1,200) but here was a new national dimension, and a prophetic message.

An important manuscript of the missionary Grignon de Montfort (+1716) which had been newly discovered in 1842 claimed that the second coming of Christ would be preceded by an Age of Mary. The prayer "O Mary conceived without sin, pray for us who have recourse to thee" revealed in the 1830 apparition to Catherine Labouré underlined the sinlessness of Mary, and suggested her intercessory role. The "Archiconfrérie du très saint et immaculè coeur de Marie" established at Notre Dame des Victoires also associated the Immaculate Conception with both thaumaturgic powers and eschatological events.

While some French clerics (including the Archbishop of Paris) opposed the progressive theological elevation of Mary, others such as the Benedictine liturgist Dom Gueranger of Solesmes, influenced the formulation of the doctrine, or, as Msgr. Pie, saw it as a sign of the imminent victory of the embattled Church.

On March 25, 1858, the Feast of the Annunciation, NOTRE DAME DE LOURDES appeared to Bernadette Soubirous in the foothills of the Pyrenees and said (in Basque dialect): "I am the Immaculate Conception". The shepherdess's ensuing defence of her visions entailed: "A rejection of science, a rejection of the imperfect ecclesiastical institution - with its endless hierarchy leading up from individual soul to priest, bishop, pope and God - and its replacement by the direct experience of divine power; and by a passionate return to the certainties of the medieval shrines, the place apart". (P. Marnham)

From 1854-1860 there were blessings of statues of the Immaculate Conception in French parishes, and the construction of Lourdes grottos (which still dot our province) in the gardens of convents, schools, and seminaries. In the same period bishops organized grandiose crowning ceremonies and constructed large new churches such as Notre Dame de Lorette in Paris, Notre Dame de la Garde at Marseilles, Notre Dame de Fourvière at Lyon. The most important architectural and marial enterprise of the Second Empire was the imposing statue of Notre Dame de France erected from 1855 on the volcanic summit at Le Puy - sixteen metres in height and incorporating the melted bronze from 213 canons captured at battle of Sebastopol.

Flourishing confraternities of the Rosary also brought women into prominence (e.g. Pauline Jaricot, the Lyonnaise who introduced the cult of Saint Philomena to the Curé d'Ars, and founded, in 1826, the Living Rosary association grouping Catholic ladies and women workers in the silk industry). Their calendar commemorated a series of Marian Feasts: Conception (December 8), Nativity (September 8), Presentation in the Temple (November 21), Annunciation (March 25), Visitation (July 2), Birth of Christ (December 25), Assumption (August 15), along with the Holy Name of Mary (September 10). May brought special prayers, hymns, ceremonies and processions with the daily recitation of the Rosary. The adolescents enrolled in the CHILDREN OF MARY (Enfants de Marie) celebrated the ideals of purity, innocence, gentleness, and maternity reflected in our images of Mary and the women saints. Marriages were rare in "Mary's month".

The wave of pilgrimages to miraculous shrines at the collapse of the second empire in 1870-71 fused religious and nationalistic sentiments, particularly the mass demonstrations at Lourdes, St. Anne d'Auray, Chartres, and Paray-le-Monial (Sacred Heart) - and set off the third cycle of Marian apparitions. The most important of these occured in the diocese of Laval on January 17, 1871 where NOTRE DAME DE

PONTMAIN was taken as a hopeful sign against the threat of an encroaching Prussian army. Again Mary appeared to children who were responsible for transmitting her message to the world. The apparition began in the evening; before its conclusion more than fifty parishioners, along with the curé and the nuns from the local elementary school, were praying and singing hymns behind the five visionaries. The message printed on a banderole that appeared at Mary's feet, read: "Mais priez mes enfants, Dieu vous exaucera en peu de temps". Several other Marian miracles were reported during this period in Alsace, and Lorraine. This appearance of Mary, her particular sollicitude for France at war, did not attract the interest beyond France's borders of La Salette or Lourdes. However the Oblates of Mary Immaculate, missionaries to the peoples of the Canadian Artic, still retire to their vast hospice behind the pilgrimmage Church constructed on the site of this apparition.

Our prayer cards reflect a sentimentalization of piety, a sense of the corruption of the modern age and the value of reparative, redemptive suffering by innocents. They also demonstrate a new appreciation for the virtues of poverty, humility, gentleness and simplicity - particulary in women. Most of these expressions of belief and trust elicit emotional intimacy with God, Mary, or the saints without asking for physical or material assistance. In their emphasis on affective bonds between the devotee and the object of his or her devotion there is a precedent in the distinctive spirituality of the seventeenth-century writings of the "Theresa of the New World", MARIE DE L'INCARNATION and the examples of MARGUERITE BOURGEOIS, JEANNE MANCE, KATERI TEKAKWITHA. Seventeenth-century French spiritual writers (e.g. Berulle, Olier) emphasized the spiritual maternity of Mary, and the sense of obligation Christ felt toward his mother - familiar mystical themes in the letters from New France. But many of our images were developed by the authors of the popular devotional literature of the nineteenth century in an effort to acheive sentimental rather than mystical experience, and they reached an audience much broader and larger than that of mystics. While the Ancien Régime did not ignore sentiment in its religious literature, the nineteenth century saw affective and personal relations elevated to a central position in the popular piety sanctioned by the Church.

The new devotional attitude toward the Holy Family struck a particularly responsive chord in Québec. The German romantic poet Clemens Brentano (+1842) had spent the years 1819-24 taking down the visions of the stigmatized nun Catherine Emmerich and employed them to compose "histories" of Mary and Jesus which filled in the missing periods of Christ's life, and encourage empathic identification with the

Holy Family. The apotheosis of woman's moral and emotional attributes, common in both secular and religious literature, held up virgins and martyrs, above all, Mary, as symbols of feminine virtue.

The role of the mother in the modern family as reflected by the devotional attitude toward the Mother of God, involved a paradox like that in the feminine ideal represented by Marianne °the Republican melding of Mary with Ann§. The tension between the two roles - virgin and mother - has been described as rooted in ambivalent feelings about feminine sexuality that are characteristically romantic. Mary's popularity was partly due to her unique ability to symbolize both contemporary feminine ideals - virginity (as most of the women saints) and maternity. Thus the Marian revival, the Immaculate Conception, had psychological as well as doctrinal significance.

Devotion to the Immaculate Conception figured as another one of those practices which included reparative prayer and sacrifice whereby the faithful could compensate for the sins of France, if not mankind as a whole. The beautiful lady of La Salette stressed her growing difficulty in restraining the righteous anger of her Son. BERNADETTE after the Lourdes apparitions, THERESE DE LISIEUX at the end of the century, "offered up their lives" in convents in imitation of the humility and obscurity of Mary's "hidden years" in Nazareth.

Poverty, humility, and simplicity - characteristic virtues in nineteenth-century French religiosity - were well represented in the images, books, and pamphlets produced by the Miraculous Medal, Notre Dame de La Salette, Notre Dame de Lourdes, Notre Dame de Pontmain - often featuring both the vision and the visionariies as models of these virtues.

Toward the end of the eighteenth century, popular veneration of Benedict Labre (+1783), a vagabond who begged his way across Europe with an outsized rosary around his neck, marked the emergence of the unlettered French holy man, or holy fool - a striking contrast to the well-bred and intrepid noble mystic-martyrs and missionaries of the seventeenth century. Jean Vianney (+1859), illiterate shepherd become living object of pilgrimage as Cureé d'Ars, was a direct descendent of this tradition (as was the humble Frère André, Montreal's miraculous healer of this century).

The nation-wide, if not European, interest in Benedict Labre and the Curé d'Ars reflected the fact that devotions were no longer local in their focus. The romantic movement helped make people receptive to the shepherd-curé or the shepherdess visionaries in their pastoral settings, free from

the demoralizing cities. The relative poverty of all of the child visionaries suggested a new precondition for Mary's approval. The official treatments of the Lourdes apparitions illustrated the theme of the contrast between rich and poor, and Mary's preference for the latter. The vaunting of saints from Benedict Labre to Bernadette amounted to a social inversion in which the Church publicly acknowledged the moral superiority of the poor. The simplicity of Labre, of the Curé d'Ars, and of the young peasant visionaries, contrasted with the rationalistic spirit inherited from the Enlightenment and defended by Positivists. While pondering the sayings of a simple curé, or the visions of country children and uneducated nuns, might seem to make a virtue of irrationality, the celebration of simplicity was really designed as the father of Positive Philosophy Auguste Comte remarked at the time, to counter the claims of rationality from a different, and not negligeable, angle.

Is a shift in the Church's attitude toward popular piety reflected here? In the ancien regime the Church's careful regulation of pilgrimages made the heirarchy seem more "enlightened", in this area, than the faithful. In this light the eventual clerical promotion of the pilgrimmages to La Salette, Lourdes, and Pontmain, Ars, and Paray-le-Monial suggests a reassessement - that popularly initiated pilgrimages were to be encouraged now provided that clerical supervision could be established over them. In Quebec the clergy even created pilgrimages.

While there are certain examples of this sort of piety earlier, the massive attention - approved by the Church - in our nineteenth-century popular prophets seems to have no analogue in the seventeenth or eighteenth centuries. The faithful noted how the "simplicity" of Melanie and Maximin confounded the intelligence of those who tried to trick them into contradictions. It was implied that their freedom from "excessive learning" helped make them capable of perceiving Mary. The Church could be seen as tolerating, if not encouraging, a relatively credulous attitude toward the supernatural, while the shepherd childrens' innocence of the modern world was celebrated in both the imagery and the devotional literature.

Over against the disquieting tendencies of modern France the Church idealized the faith of children, recalled Mary's suffering and forgiving maternal role, and thus lent moral support to peasant religiosity and the family. This emphasis on miracles and prophecies was part of an attempt to counter the influences of rationalism, positivism, "materialism" and the urbanization which were thought to be undermining orthodox belief.

John Hellman

THE EXHIBITION

This exhibition of holy cards was designed to illustrate the popular veneration of the Virgin Mary and women saints, both in France and Quebec, during the nineteenth and early twentieth centuries. As noted in the introduction, the period from the apparition in the Rue du Bac (1830) to the Second World War was one dominated by Marian piety. This development was clearly reflected in the mass production of holy cards depicting the Blessed Virgin and various female saints renowned for their exemplary lives. For the most part, holy cards distributed in French Canada were printed in France and depicted European saints, but as official recognition for Canadian religious leaders such as Marie of the Incarnation and Marguerite Bourgeoys grew, local production of holy cards increased. It is important to remember that images could not be printed until a person was declared "venerable", at which time a public cult was permissable. Although inmages do exist of women like Jeanne Mance, whose case is presently before the Vatican, they cannot properly speaking be considered 'holy' cards. These images may not be used as protection against illness, fire and other dangers and are not attributed with the same sacred powers as those of saints.

FRENCH PRINTERS OF HOLY CARDS

Of the printers represented in this exhibition, several merit special attention: Charles Letaille, Bouasse-Lebel, L. Turgis and Boumard. They are the best-known of the artisans who made their living almost exclusively from the production of religious material, working in the Saint Sulpice quarter of Paris under the patronage of the Sulpician parish priest, Curé Hamon (1851-74).

Charles Letaille began his career as an illustrator of school books, then took over the business of Pintard at 30 Rue Saint-Jacques in 1839. He soon became a specialist in images used in the teaching of catechism and, in 1841, was invited to design the statue of the Virgin Mary as she appeared to Sister Catherine Labouré in the Rue du Bac convent. Letaille later moved to 15 Rue Garancière where he was succeeded by his son-in-law, Boumard in 1873. Letaille's and Boumard's work is admirable for the high quality of the steel plate engravings they produced.

Bouasse-Lebel was established in 1846 at 29 Rue Saint-Sulpice. The holy cards designed by the firm were intended mostly for children their catechism, but were rather fashionable in appearance, lacking the serious, religious content of Letaille's work. With the advent of secular education under the Third Republic (1871-1945), Bouasse-Lebel began to concentrate on the production of souvenir images to commemorate the various rites of passage such as baptism, first communion and marriage. Funeral cards also became an important part of their work. In 1867 Bouasse Jeune assumed control of the business and continued to produce cards of this nature.

L. Turgis was among the most prolific of all the printers, issuing two hundred and twenty-five different designs for holy cards during the period 1826-1904. The original shop was set up at 16 Rue Saint-Jacques where it remained until 1853 when the business moved to 10 Rue Serpente (1854-56). In 1856 Turgis Jeune took over the family trade at 80 Rue des Ecoles and remained there until the Second World. Turgis Jeune was particularly known for first communion souvenir cards, similar to those produced by Bouasse. Like the other printers, the Turgis family initially worked in steel plate engraving, but adopted chromolithography as its primary technique in the late nineteenth century.

PRINTING TECHNIQUES USED IN THE PRODUCTION OF HOLY CARDS

Two techniques were particularly favoured by the printers of holy cards active in France and Quebec during the period 1830-1945: steel plate engraving and lithography. Lithography involves drawing an image on stone with a wax crayon or an oil-based ink. Printing ink and water are then applied to the stone tablet. Since ink is repelled by water because of its grease content, a reverse imate of the drawing is obtained by placing either dry or damp paper over the stone. Colours are applied in successive layers after a black outline of the desired image has been printed. Steel plate engraving requires that the design be cut into the steel plate with a sharp steel rod known as a 'burin'. In this way, a very precise line can be drawn which permits considerable variations in texture and appearance. The printer then rubs ink into the incisions, wipes the remaining surface clean and proceeds to print by applying paper to the plate. Both techniques are suitable for mass production and were thus easily adapted to the printing of holy cards.

Jane Devine

CANADIAN WOMEN SAINTS

Marie of the Incarnation (1599-1672)

Born in Tours, France, Marie Guyart was the daughter of a master baker. She married in 1616, only to be widowed two years later and left with an infant son, Claude. In 1631 she joined the Ursuline order in France and shortly afterwards had a vision of the Blessed Virgin 'calling her' to New France. She arrived in Quebec in 1639, the first French female missionary in the New World, and founded the Ursuline convent in Quebec City. Marie of the Incarnation is particularly known as the author of over 13,000 letters about her life in the French colony, of which two hundred and seventy-eight survive. She also compiled the first dictionaries in the Algonquin, Montagnais, Huron and Iroquois languages. She was declared venerable in 1877 and beatified by John Paul II in 1980.

Jeanne Mance (1606-73)

Jeanne Mance was born in Langres, France, the daughter of an attorney. She took a vow of chastity at an early age and dedicated herself to good works, serving as a nurse in the Thirty Years War. Under the patronage of Madame de Bullion, she left for New France and co-founded Ville Marie (Montreal) with Paul de Chomedey, Sieur de Maisonneuve, in 1642. There she helped to develop a community of Christian laymen and women devoted to charity and care of the sick, an innovation in Catholic Christianity. It was Jeanne Mance who built the first hospital in Ville Marie, the Hotel Dieu, and brought the Religious Hospitallers of Saint Joseph from France to the new settlement in 1659. Her case is currently under consideration in Rome.

Marguerite Bourgeoys (1630-1700)

The daughter of a candlemaker, Marguerite Bourgeoys was born in Troyes, France to an affluent family. There, at the age of nineteen, she joined an uncloistered wing of the Congregation of Notre Dame. Inspired by a vision of the Virgin Mary which confirmed her decision to come to Ville Marie, she left France in 1653. Five years later, she opened the first school in Ville Marie and in 1659 founded the first uncloistered teaching order in North America, the Congregation of Notre Dame. Although she arrived in the New World with no financial backing, she later received wupport from Jeanne le Ber, a wealthy laywoman who lived as a consecrated hermit in the convent. Marguerite Bourgeoys was beatified in 1950 and canonized in 1982, thus becoming the first Canadian female saint.

Kateri Tekakwitha (1656-80)

Kateri was born in a Mohawk village near Auriesville, New York to an Iroquois chief and his wife, an Algonquin Christian from Trois Rivières, Quebec. After the death of her family from smallpox, she was adopted by an uncle. In 1676 she converted to Christianity through the efforts of French Jesuit missionaries. Kateri refused to marry and escaped from her relatives to Caugnawaga, near Ville Marie, in 1677 with the help of an Oneida Indian brave. She became the first Indian to take a vow of consecrated celibacy on the Feast of the Annunciation of the Blessed Virgin and spent the rest of her brief life in acts of devotion. Since her death, Kateri is reputed to have cured many of those who have visited her tomb, rich and poor alike. Of all the women of New France, Kateri Tekakwitha is the only one to have called forth widespread posthumous veneration. She was the first Indian to be made venerable (1942) and was beatified in 1980 by Pope John Paul II.

Marguerite d'Youville (1701-71)

Born in Varennes, Quebec, Marguerite Dufrost de Lajemmerais was the daughter of a high-ranking military officer from one of New France's foremost families. She was educated by the Ursulines in Quebec City and, in 1722, married François d'Youville, a merchant who was known to be involved in the illicit trading of alcohol with the Indians. When he died in 1730, she was left destitute and had to work as a seamstress to support her two children. With a group of like-minded women, she founded the order of Grey Nuns. This small community was dedicated to charitable work and nursing and looked to the Virgin Mary as its patron. Marguerite d'Youville became as the "Mother of Universal Charity" for her kindness to French and English alike. She was the first French Canadian woman to be declared venerable (1951) and in 1955 was beatified by Pope Pius XII.

Prudence Allen
Jane Devine

LIST OF HOLY CARDS EXHIBITED

LISTE DES IMAGES SAINTES EXPOSEES

CASE 1 / VITRINE 1

Notre Dame du Sacré Coeur, priez pour nous. Issoudum (France), printer unknown, c.1940-1944, chromolithograph.

Notre-Dame de la Prosperité. Montreal, Alice Peladeau, 1936, chromolithograph.

Notre Dame de la Salette. Montreal, printer unknown, 1953, chromolithograph.

Notre Dame de Fatima. Italy, printer unknown, n.d., chromolithograph.

Acies Ordinata (Notre Dame de Fatima). Montreal, printer unknown, n.d., lithograph from a painting by Andree S. de Groot.

Notre Dame de Lourdes. Place and printer unknown, n.d., chromolithograph.

Notre Dame de Lourdes. Place and printer unknown, c1890, chromolithograph.

Souvenir de Notre-Dame de Lourdes de Montréal. Paris, Bouasse-Lebel, n.d., chromolithograph.

L'Apparition de Notre Dame de Lourdes. Paris, E. Boumard (Charles Letaille, directeur), n.d., chromolithograph.

Notre-Dame des Chevaliers. Montreal, Imprimerie du Messager, 1938, silkscreen.

Notre-Dame du Cap. Canada, printer unknown, n.d., chromolithograph.

Par votre Puissance, votre Sagesse, votre Miséricorde, O Marie Immaculée protegez-nous. Paris, D. Saudinos-Ritouret, c.1921, chromolithograph.

Le Scapulaire est un signe de salut. Place and printer unknown, c.1886, chromolithograph.

O Divine Bergére. Paris, Bouasse-Lebel, n.d., chromolithograph.

Virgo Virginum. Paris, Bouasse Jeune, n.d., lithograph.

O Marie conçue sans péché. Paris, A. Breger frères, n.d., chromolithograph.

Mater Dolorosa. Paris, L. Turgis, n.d., steel plate engraving.

Apparition de la Vierge Immaculée à Soeur Catherine Labouré, le 27 novembre 1830. Paris, Bouasse-Lebel et Massin, n.d., chromolithograph.

Sacré Coeur de Marie, priez pour nous. Montreal, printer unknown, n.d., chromolithograph.

Très saint Coeur de Marie. Paris, Bouasse-Lebel, n.d., steel plate engraving.

CASE 2 / VITRINE 2

Sainte Rose de Lima. Place and printer unknown, n.d., chromolithograph.

Sainte Claire. France, printer unknown, n.d., chromolithograph.

Sainte Thérèse de l'Enfant -Jésus. France, Office Central de Lisieux, n.d., photograph.

Sainte Thérèse de Jésus. Italy, printer unknown, n.d., chromolithograph.

Sainte Thérèse de l'Enfant-Jésus. France, printer unknown, n.d., lithograph based on a portrait by the Saint's sister.

Sainte Isabelle, reine d'Hongrie. France, printer unknown, n.d., chromolithograph.

Sainte Elisabeth de Thuringe. France, printer unknown, n.d., chromolithograph.

Sainte Lucie. Paris, L. Turgis, n.d., steel plate engraving.

Sainte Lucie. Place and printer unknown, n.d., chromolithograph.

Sainte Cécile. Paris, L. Turgis et fils, c.1913, steel plate engraving.

Sainte Agnès. Paris, Schaefer Frères editeur, n.d., lithograph.

Sainte Catherine. France, printer unknown, n.d., chromolithograph.

Sainte Catherine Labouré. Paris, E. Weibel, n.d., engraving.

La Bienheureuse Bernadette Soubirous. Canada, printer unknown, c.1954, lithograph.

Sainte Anne de Beaupré. Canada, printer unknown, n.d., lithograph.

Sainte Marie Madeleine. Paris, Bouasse Jeune, n.d., lithograph.

Bienheureuse Jeanne D'Arc. France, printer unknown, n.d., chromolithograph.

CASE 3 / VITRINE 3

Souvenir de première communion. France, printer unknown, n.d., chromolithograph on cardboard with ribbon, pleated paper and dried grasses.

First communion souvenir card. Place and printer unknown, n.d., chromolithograph on cardboard.

La Dévotion á Marie. Paris, E. Boumard (Charles Letaille, directeur), n.d., steel plate engraving.

Le Bonheur de la Vocation Religieuse. Paris, Boumard et fils, n.d., steel plate engraving.

L'Idéal d'une Fiancée du Christ. Paris, Boumard et fils, n.d., steel plate engraving.

C'est ainsi que je voudrais mourir. Montreal, printer unknown, 1939, lithograph.

Le titre privilegié d"Enfant de Marie. Paris, Boumard et fils, n.d., steel plate engraving.

Le doux esclavage de l'Enfant de Marie. Paris, Boumard et fils, n.d., steel plate engraving.

Montrez que vous êtes notre Mere. St-Hyacinthe (Quebec), printer unknown, n.d., chromolithograph.

Vive Jesus! Vive Marie! Paris, Bouasse-Lebel, n.d., engraving.

Ma Mére, Inspirez Moi. Paris, Bouasse-Lebel et Massin, c.1905, steel plate engraving.

Le Chemin du Paradis. Paris, Boumard et fils, n.d., steel plate engraving.

Notre Dame de la vie cachée. Paris, E. Boumard (Charles Letaille, directeur), n.d., steel plate engraving.

Les degrés de la dévotion à Marie. Paris, E. Boumard (Charles Letaille, directeur), n.d., steel plate engraving.

La France aux pieds du Sacré Coeur. Lyon, Charles Paillier, editeur, 1915, chromolithograph.

CASE 4 / VITRINE 4

Marie de l'Incarnation. Quebec, printer unknown, 1980, chromolithograph.

Vénérable Marie de l'Incarnation, Ursuline. France, printer unknown, c.1877, steel plate engraving.

Marguerite Bourgeoys (1620-1700). Montreal, Imprimerie Notre-Dame Inc., 1982, chromolithograph of painting by S. S.René, Congregation of Notre-Dame.

Saint Marguerite Bourgeoys. Montreal, Imprimerie Notre-Dame Inc., c.1982, chromolithograph.

L'Apparition de Notre-Dame à la Bienheureuse Marguerite Bourgeoys. The appartion of Our Lady to Blessed Marguerite Bourgeoys. Montreal, printer unknown, n.d., chromolithograph.

L'Enfant-Jésus se fait voir à Marguerite Bourgeoys. The Infant Jesus appears to Marguerite Bourgeoys. Canada, printer unknown, n.d., chromolithograph.

Beata Margarita Ora Pro Nobis. Montreal, printer unknown, n.d., chromolithograph.

Jeanne Mance (1606-1673). Montreal, la Lithographie du Saint-Laurent Ltée, 1961, chromolithograph.

Bienheureuse Marguerite d'Youville (1701-1771). Canada, printer unknown, n.d., lithograph.

La Vénérable Marguerite d'Youville (1701-1771). Montreal, Imprimerie du Messager, 1956, lithograph.

Kateri Tekakwitha. Montreal, printer unknown, 1959, chromolithograph.

Kateri Tekakwitha. Canada, printer unknown, n.d., hand watercoloured.

Catherine Tekakwitha. Canada, printer unknown, n.d., lithograph.

La Vierge Iroquoise Catherine Tekakwitha. Montreal, Imprimerie du Messager, 1927, lithograph.

CASE 5 / VITRINE 5

Seigneur, Vous êtes la douce nourriture de l'Ame. Paris, Bouasse Jeune, 1913, lithograph.

Jésus Sauveur du Monde. France, printer unknown, n.d., chromolithograph.

Voici votre Roi. Paris, E. Bouasse Jeune, n.d., chromolithograph.

Le petit Jésus. Paris, Pannier editeur, n.d., steel plate engraving.

O vous petit enfant. Paris, R. Pannier, n.d., steel plate engraving.

Ubi Caritas... Montreal, printer unknown, n.d., chromolithograph.

(Jesus with sacred heart). Place and printer unknown, c.1922, chromolithograph.

A l'exemple de Jésus portons notre Croix de chaque jour pour mériter la Couronne de Sacrifice. France, printer unknown, n.d., lithograph.

Les Merveilles de la Crêche. Paris, Charles Letaille, n.d., steel plate engraving.